871 on the basis of a full seven-year school. The system also planned to have technical schools opened with three-or four-year courses of study for the preparation of semi-qualified specialists. Professional and technical schools were based upon this seven-year system of general education and were the final link in the system of secondary education. The next level comprised institutions of higher education -- the universities and higher technical institutes. /8/ The night schools for adults were also adapted to the system of national education.

Periodicals and Cultural Activities

517 The many-sided cultural activity was a powerful stimulus for attracting the masses, particularly the youth. Youth was fired with the idea of a rebirth of the national culture. The number of poets, writers, critics, scientific workers in history and geography, in the search for natural resources and in the studying of various kinds of problems grew tremendously in Belorussia. The Belorussian Academy of Sciences, the University, and the Agricultural Academy followed watchfully, occasionally challenging but always supporting the bold initiative of young innovators in literature, art, and research. The Belorussian State Publishing House did not refuse to publish the work of young poets and scholars, counting on their further development. The attentive attitude of national figures toward the young cadres inspired their efforts and distracted them from the often rather difficult living conditions.

● 204 The newspapers Zvezda /The Star/ and Sovetskaia Belorussia /Soviet Belorussia/ were printed in Minsk, the first was considered a Party organ and the second an organ of the Soviet power. Local papers were also printed in the surrounding towns, and eventually each rayon had its own newspaper. Zvezda /The Star/ was considered the most influential although in reality its influence was determined largely by a certain fear of becoming an object of treatment on its pages. As it was a Party organ, Zvezda /The Star/ made pretensions to the infallibility and unimpeachibility of everything printed in it. It copied the general line of the Moscow Pravda and made every effort to imitate it. Newspapers were also printed in the Hebrew and in Polish. The popular literary-social magazine Polymia /The Flame/ Molodniak, /Youth/ Uzvysha /Upwards/. Polymia had an influence upon the formulation of a national

[Beginning about 1920, cf. pp. 3-4, category IIG-Analyst]

204 consciousness as had Uzvysha upon the development of literature and art. Others were also published, and Molodniak was directed especially at youth. There were also departmental magazines, the organ of the Narkompros of the B. S. S. R., As'veta /Education/ was well known.

545 A special topic should be devoted to the development of the theatrical art.[1] In any mention of the successful development of the Belorussian national theatres, the very old First Belorussian Theater in Minsk deserves attention. Up until 1930, it was original in its creative work. With very infrequent exceptions it gave translated plays. It promoted a series of talented artists. /9/ The second Belorussian Theater was organized out of studios. A special role must be assigned to the Belorussian Traveling Theater which was organized and directed by the enthusiast Vladislav Golubok. Golubok was a man of many talents. He wrote several plays based on Belorussian national life which ran for long periods, and were removed from the repertoire of the Traveling Theater when the general destruction of everything national in Belorussia began. The services of V. Golubok and his theater to the Belorussian nation are exceptionally great. During its existence it made tours not only of the cities but even of the most inaccessible villages and hamlets under conditions which, materially and otherwise, were most difficult. The productions of the Traveling Theater were in accordance with the tastes of the national masses, always being accompanied by folksongs, music, and fold dancing. V. L. Golubok was deservedly the first person in Belorussia to acquire the title of national artist. In 1937 he was arrested by the N. K. V. D.

The Minsk Jewish Theater under the talented direction of Rafal'skii also enjoyed well-earned fame in Belorussia. It presented a series of plays on national themes. Among the Jews the play "Girsh Lekert" was particularly popular as it portrayed the hero, Girsh Lekert, of the revolutionary struggle in 1902 against the Tsarist government in Wilno.

814 The efforts of Belorussian and Jewish composers and collectors of folksongs, music, and folk dancing deserved particular attention. Their work at this time[1] was very opportune and is of colossal value. This aspect of the national folk culture had been neither investigated nor written down before the revolution . . . In ten or fifteen years, collectivization would have absorbed the beautiful national art of the Soviet, artifically created, 'chastushka,' composed by obliging

[1] [Beginning about 1920, cf. pp. 3-4, category IIC-Analyst]